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DÜRER'S CONNECTION WITH ITALY, AND THE
PORTRAIT OF A WOMAN IN THE BACHE COLLECTION

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Translated by Josephine Mather

Dürer's life may be regarded as a drama, with the strained tension which resulted from the conflict between epochs and races. It is filled with heroic effort. Rooted in the German late Gothic, the master strove to realize the ideal of the Italian Renaissance, an ideal which to him signified a learned humanist. The authority of Wilibald Pirckheimer became enhanced in his eyes through his social position of patrician in his native community. Dürer had preserved in his memory and had attached much value to the mention in his family chronicle that in 1455, on the day on which his father came to Nuremberg, a Pirckheimer wedding was celebrated "upon the citadel," and it has the effect of a symbol upon us that he grew up in the back part of the Pirckheimer house. The humanist, who had studied for no less than seven years in the colleges of Padua

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and Pavia, and who in keeping with his training had become quite an Italian, maintained a lasting friendship with the painter. By encouraging and stimulating him he had exerted an influence upon his mind and indirectly upon his art creation, all the stronger since at that time, and especially by Dürer, intellectual power—knowledge, *ratio*—in its significance in creative productions, was over-estimated. Pirckheimer enticed the painter to the South. Martin Schongauer and Dürer's father, the goldsmith, had gone to the Netherlands in order to learn from the great masters there. Now Italy became the greater magnet. In the year 1495 Dürer set foot upon Italian soil, probably meeting Pirckheimer in Padua and spending some time in Venice. With a passionate desire for knowledge, revering the art of the South, in which he fancied he could detect the classic, the antique, he seized upon and absorbed whatever was within reach.

Dürer's effort to overcome his inherited tradition took two courses. At first—about 1495—he strove for monumentality and a certain pompousness, and out of the powerful tense effort, grave earnestness and harsh bluntness were introduced into his art. Later, especially about 1506, during his second stay in Venice, the vision was opened to him of the harmony, the dignity, and the symmetry of Italian art, and the South exerted a relaxing and soothing effect upon his productions.

For about a year and a half—from the fall of 1505 to the spring of 1507—Dürer remained in Venice, not as a pupil but as mature master, who opposed his own manner with self-reliance to that of the South. We are remarkably well informed regarding his affairs in this period, for apart from the works which were created at that time and which are preserved to us, some of the letters which he wrote from Venice to Pirckheimer give an account, in personal and intimate utterances, of his manner of living, his work, and his connections with the Venetian painters. The commissions which he received from the German merchants must have been a matter of pride to him. Instead of turning to him they could have called upon Giovanni Bellini, Giorgione, or Titian. A happy, even an exultingly triumphant tone rings out in the letters.

1. The following pictures done at that time in Venice have come down to us:
 1. *The Festival of the Rose Garlands*, until recently in the Museum in Prague, dated 1506, the large work which claimed considerable of Dürer's working time. In spite of its condition—the paint has fallen off in many places—a monument of highest significance.



FIG. 3. DÜRER: BUST PORTRAIT OF A YOUTH

The Berlin Museum



FIG. 2. DÜRER: PORTRAIT OF A VENETIAN WOMAN



2. *The Madonna with the Finch*, in the Berlin Gallery, dated 1506. An offshoot, as it were, of *The Festival of the Rose Garlands*, and created in the same spirit.
3. *The Portrait of a Man*, in Hampton Court, dated 1506. The portrayed is one of the donors of *The Festival of the Rose Garlands*.
4. *The Portrait of a Man*, in the Palazzo Rosso in Genoa, dated 1506, apparently strongly over-painted and difficult to judge.
5. *Christ Among the Doctors*, in the Palazzo Barberini, Rome (said to have been sold), dated 1506. Curiously and deliberately done, with sharp contrasts in the faces and in the eloquent hands. Quite likely inspired by caricatures of Leonardo.
6. *Portrait of a Venetian Woman*, in the Picture Gallery in Vienna, dated 1505.
7. *Portrait of a Venetian Woman*, in the Berlin Gallery, without date. In style, especially the color scheme, more Venetian than any other painting by Dürer. (Fig. 2).
8. *Bust Portrait of a Youth* (or is it a girl?), in the Berlin Gallery, dated 1507. (Fig. 3).
9. *Bust Portrait of a Young Woman*, in the Bache collection in New York; formerly in the possession of a German nobleman; dated 1506. (Fig. 1).

Different as the paintings may seem from one another, both in the task the artist has before him and in the tempo of their execution, these pictures have in common a happy facility, a festive cheerfulness. Even though Dürer may no longer have felt himself to be a barbarian lacking in learning, and though his strength was sure, it could not be denied that the southern sun and the gleaming color of the City of Lagoons exerted an influence upon his manner of seeing. He was especially affected by the cult of feminine grace which had developed to such a high point in Venice. The last three of the above-named pictures form a group in as far as in their execution the tendency toward harmony of form prevails at the cost of individual fidelity to nature.

Directly after the painting in the Bache collection left its former home in Germany, it made the journey to New York, and has consequently remained unknown to most of the friends of art who have endeavoured to form a conception of Dürer's art. It is not a portrait but rather an ideal-picture of a woman. In it Dürer approaches the type of picture which was cultivated in Venice by Palma Vecchio, in the well-known half figures, and it originates in an Italian engraving, from which he

borrowed the outline and pose. The panel is signed with Dürer's monogram, in its customary form, and bears the date 1506. Impossible of imitation and an irrefutable proof of his authorship is the second signature, the initials A. D. playfully introduced in the pearl embroidery across the bodice of the woman's dress. The Berlin portrait is signed in exactly the same way, with the same formation of the letters and the same calligraphic flourishes. To be sure, in the case of the Berlin portrait the letters have occasionally been thought to signify Agnes instead of Albrecht Dürer. This, however, incorrectly. The Venetian costume would in itself work against this assumption. Dürer's wife was never in Venice and had a different appearance. To connect the letters in the picture of the Bache collection with Agnes Dürer is quite impossible.

Aside from the double signature, form, expression and technique give clear enough evidence of Dürer's authorship. In particular the ruffled curly hair with the light and dark lines of the waves, and, too, the swing of the lines of the mouth, which determines the expression, point to the personal style of the master. This woman's portrait is nearest to the *Berlin Portrait of a Youth*, of 1507. Both here and there the same softness, the same lack of individual details, and presumably for the same reason. In the case of the Berlin panel, also, it is probably a question of an idealized picture, not a likeness of a given personality. As in 1495 Dürer seized upon Italian engravings in order to gain mastery over the human body in motion, in 1506 he made use of an Italian print that he might approximate the resplendence of southern "beauty."

Dürer is richly—relatively richly—represented in American collections, with five paintings, when one recalls that only a single picture has been retained in British possession, and that on the European continent, aside from the old public galleries, next to nothing is to be found.

Perhaps I may have occasion to speak again about other panels which, like the picture in the Bache collection, have not been given sufficient consideration in the extensive Dürer literature.

A SIENESE PAINTING OF THE DUGENTO

BY BENJAMIN ROWLAND, JR.
Cambridge, Mass.

The recent cleaning of a small triptych in the Fogg Art Museum has brought to light fragments of painting of great and unsuspected beauty. (Fig. 1). What remains of the color is so lovely, the draughtsmanship so delicate and sure that one immediately feels that it must be a known and important figure.

In the central panel, the Madonna is seated on a heavy Byzantine throne of the type occupied by the Rucellai Madonna and Cimabue's Virgin; the Child on her left knee is holding His mother's hand. Back of the Hodigitria is a curtain with a diaper pattern of red violet and white supported by two angels. Two other adolescent angels stand on either side of the throne. In the left wing of the triptych are almost obliterated scenes of the Flagellation and Crucifixion; the right wing is devoted to better preserved paintings of St. Francis receiving the Stigmata and the Poverello's Preaching to the Birds.

Before it was cleaned the picture was regarded as possibly a work of Coppo di Marcovaldo, although there is little to remind us here of Coppo's one certain and heavily repainted work in the Servi at Siena. There is a certain superficial resemblance in type, perhaps, to the Madonna in Berlin which is also attributed to the Magdalene Master,¹ but there is really very little about this altarpiece with luminous, glowing tonality and delicate forms to remind us of Florence or Tuscany at all. We think immediately of the miniaturelike clarity of color that is the special delight of the work of Duccio and his pupils.^{1a} The graceful and tender quality of the Madonna as well as this great beauty of color is exactly what removes this painting from the hard and romanesque style of Guido and his followers. Again, the tonality has not the remotest connection with the browns and reds and blacks that constitute the palette of the Magdalene Master and others of his coterie who were painting in Florence before the turn of the century. This same differentiation is enough to disqualify the attribution to Coppo, who, in the style of the painting in Siena and of attributed Crucifixes in San Gimignano and Pistoia² belongs to the anonymous Florentine group in the warm and

¹Sirén, O. *Toscanische Maler im XIII Jahrhundert*, Pl. 99 and Van Marle, R. van, *The Development of the Italian Schools of Painting*, Vol. I, p. 281.

^{1a}Van Marle includes the panel in the Fogg museum in his list of works from the school of Duccio (*Le Scuole della Pittura Italiana*, The Hague, 1934, II, p. 104, n. 1.)

²Sandburg-Valalá, E., *La Croce Dipinta Italiana*, Verona, 1929, pp. 747 ff.

rather crude tonality and in the general harshness and rigidity of the drawing.

The work which the painting in Cambridge most closely approaches in many respects is the Madonna of the Franciscans usually accepted as by Duccio in his earliest period (Fig. 2). Highly similar is the pattern as well as the arrangement of the curtain with the angels emerging from slits at the top of the backdrop. The throne as has been stated is of the heavy Byzantine type employed in the Madonna Rucellai and differing from the chairs with lyre-shaped backs that are more favored by the Tuscan masters.³ Although the iconography of scenes from the Passion is no very certain criterion for the provenience of a painting, it is perhaps significant to compare the Flagellation with the representation of the same event in the altarpiece (No. 35) at Siena, a painting from Duccio's workshop.⁴ The type of the Hodigitria herself in the width of the bridge between the eyes and in the rather sulky character of the mouth and drooping chin is closely related to the Madonna of the Franciscans and, although not so intimately, to the Madonna of Crevole.⁵ Although there is a superficial resemblance between the angels in the spandrels of the Crevole picture and those upholding the curtain in the Fogg panel and in the Madonna of the Franciscans, I am disposed to disagree with Van Marle who believes that the Madonna of Crevole and the Protectress of the Franciscans are works by the same painter at different stages of his development.⁶ Both the Madonna of Crevole and the Rucellai Hodigitria are more closely related to each other and to the main body of Duccio's opera than either of the miniature panels under discussion. There are further analogies between the triptych in Cambridge and the Franciscan altarpiece: the figures of St. Francis and Brother Giles in the panel of St. Francis Preaching to the Birds are similar in type and in the color of their violet-brown robes to the three figures of friars in the Siena panel. Iconographically the scene of the Stigmata is derived directly from the representation of this event in the diptychs of Guido's school in the Pinacoteca at Siena (Nos. 4 and 5). This dramatic composition, as well as the portrayal of St. Francis Preaching to the Birds, is related also to the panels of these subjects in the Franciscan altarpiece from Colle di Val d'Elsa by another follower of Guido's, No. 313 in the same collec-

³As, for example, by Coppo in his Madonna; by Salerno di Coppo in his panel in the Servi at Orvieto.

⁴This type of panel with an arched top enclosed in a rectangular frame seems to have been particularly favored in the Sienese ateliers in contrast to the square-headed tavole used by the early Tuscan masters at Florence and Pisa.

⁵Van Marle, *Op. Cit.*, II, Pl. 2.

⁶*Ibid.*, p. 10.



FIG. 1. SIENESE: TRIPTYCH, THIRTEENTH CENTURY
The Fogg Art Museum, Cambridge, Mass.



tion.⁷ They differ from the versions of these episodes by Bonaventura Berlinghieri and the anonymous Tuscan masters of the Dugento: in the Stigmata, Berlinghieri and his associates depict St. Francis as kneeling in the dramatic posture—with arms flung out as though to simulate a cross—the pose that was to be adopted by Giotto.⁸ The scene with the birds when it does occur, as in the paliotto of Sta. Croce, presents a curious arrangement with the birds roosting on the bars of a trellis.⁹

The Madonna of the Franciscans has been suggested as a work of an early period when Duccio was still under the sway of such a master of the Byzantine miniature technique as the painter of the paliotto of St. Peter in the gallery at Siena (No. 15).¹⁰ At this point, it is necessary to digress long enough to state that, although it is dangerous to disturb the artistic legacy, the artistic corpus delicti of the great ones in art, to challenge the opinions of the pioneers in the study of Italian art who have defined and catechized the style and content of the Italian masters, the very fare of influences that nourished their formation, the author must confess that he has never been completely convinced that the Madonna of the Franciscans is rightly attributed to Duccio. A name whether rightly or wrongly applied to a painting serves as a convenient label. An attribution to a known figure, satisfying to a categorizing nature, is more often than not unclarifying and is apt to give a distorted impression of a painter's style. Such is the case of the painting in question, for so long accepted as a work by Duccio; and yet anyone who will take the trouble to compare it feature by feature can see that there is only such an identity of style as one would expect to find between master and pupil, between two artistic generations. It is hard to believe that any painter who had such a fixed Gothic type evolved would have begun with such a totally different and definitely Byzantine one. One would rather see the picture placed in the opera of the immediate predecessor of Duccio. Never again does the master use this singularly Byzantine type. A comparison with any one of the certain group of the master's work will show that the typical Duccio face is something quite different—a long tapering oval, thin nose, not strongly aquiline, tiny mouth, and in general a softer-modelling, a tenderer expression.

Another panel of this same group which is related to the painting in Cambridge is a picture of similar proportions in the Musée des Beaux Arts at Berne.¹¹ Toesca immediately discerned in this panel the same hand

⁷Van Marle, *Op. Cit.*, I, Fig. 204.

⁸*Ibid.*, Fig. 170.

⁹*Ibid.*, Fig. 180.

¹⁰Van Marle, *Op. Cit.*, I, p. 382; Weigelt, C. H., *Duccio di Buoninsegna*, Leipzig, 1911, pp. 132-134.

¹¹Published as Duccio by Pietro Toesca (*Trecentisti Toscani nel Museo di Berna, L'Arte*, 1930, p. 5, (Fig. 1) and accepted by Berenson (*Italian Paintings of the Renaissance*, Oxford, 1932.)

that painted the small Madonna of the Siena Gallery. The Madonna of the Glicofilusa type is seated on a cosmati work throne against a curtain ornamented with medallions and a band of cufic script exactly similar to the ribbon in the Madonna of the Franciscans.¹² It seems almost like laboring the issue to call attention to the many resemblances more than accidental between the painting in the Fogg and the work at Berne. Suffice it to call attention to the type of the Madonna and the kinship of the attendant angels.¹³

Of all of these works it seems almost certain that the Hodigitria of the Fogg, with its strong reminiscence of the entourage of Guido and the master of the paliotto of St. Peter, is the earliest of the series. If the Madonnas in Berne and Siena are to be dated around the year 1278, which marks the earliest mention of Duccio's name, then the Virgin in Cambridge must be placed in the very early years of the decade, either as one of Duccio's first works, or, as I have suggested, by one of the numberless painters known only by name who grew up with Duccio and may well be the author of all three works under consideration.

What may possibly be the key piece in the solution of this puzzle is a very much damaged panel of the Crucifixion in the Accademia at Siena, ascribed to an immediate predecessor of Duccio (Fig. 3).¹⁴ The facial type of the one tolerably preserved figure, that of St. John, the manner of treating the draperies in flat light colors with slight hatchings of white, as well as the swayed and slender figure of Christ all have their exact counterparts in the triptych in Cambridge. Even closer is the resemblance of the head of John to the angels in the Berne tabernacle. The actual type, and the manner of treating the features, the color, too, are to all intents and purposes the same in this anonymous panel and the altar-piece of the Franciscans. In emotional intensity and in the quality of the line, the Crucifixion is already quite as Gothic as the Madonna with adoring monks.

The unity of the group of pictures under discussion seems manifest: obviously they belong to a definite personality who it is not entirely possible to separate from Duccio, an artist strongly impregnated with the traditions of the Byzantine miniature painting of the Second Golden Age, as represented in Italy by the paliotti (Nos. 14 and 15) in the Siena

¹²A figured stuff with practically the same pattern is hung behind the Madonna in the former Gualino Collection. See Venturi, L., *La Collezione Gualino*, Roma-Torino, 1926. Tarv. 1.

¹³Another panel which might be included in this group is in the museum at Copenhagen; vide A. Venturi, *Un'opera di Duccio di Boninsegna a Copenhagen e una di Simone Martini a Vienna*, *L'Arte*, 1921-22, XXIV-V, p. 198, Fig. 1.

¹⁴Brandi, C., *La Regia Pinacoteca di Siena*, Rome, 1933, p. 284, No. 321.

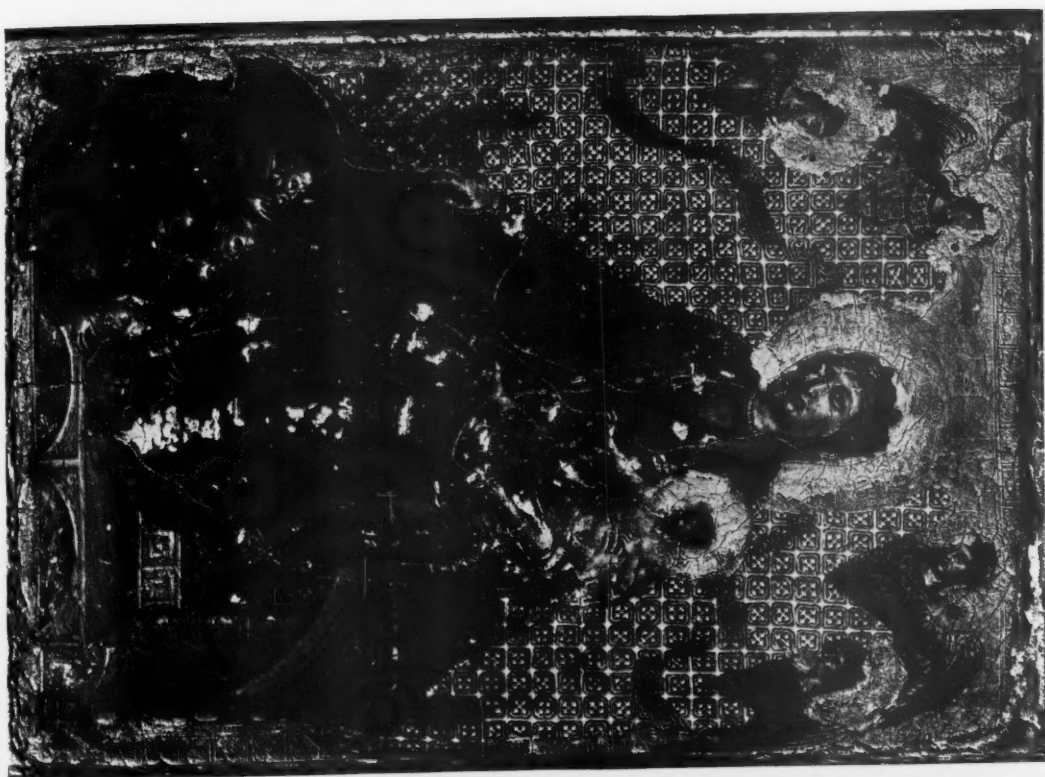


FIG. 2. Duccio di Buoninsegna (?): MADONNA OF THE FRANCISCANS
R. Pinacoteca, Siena

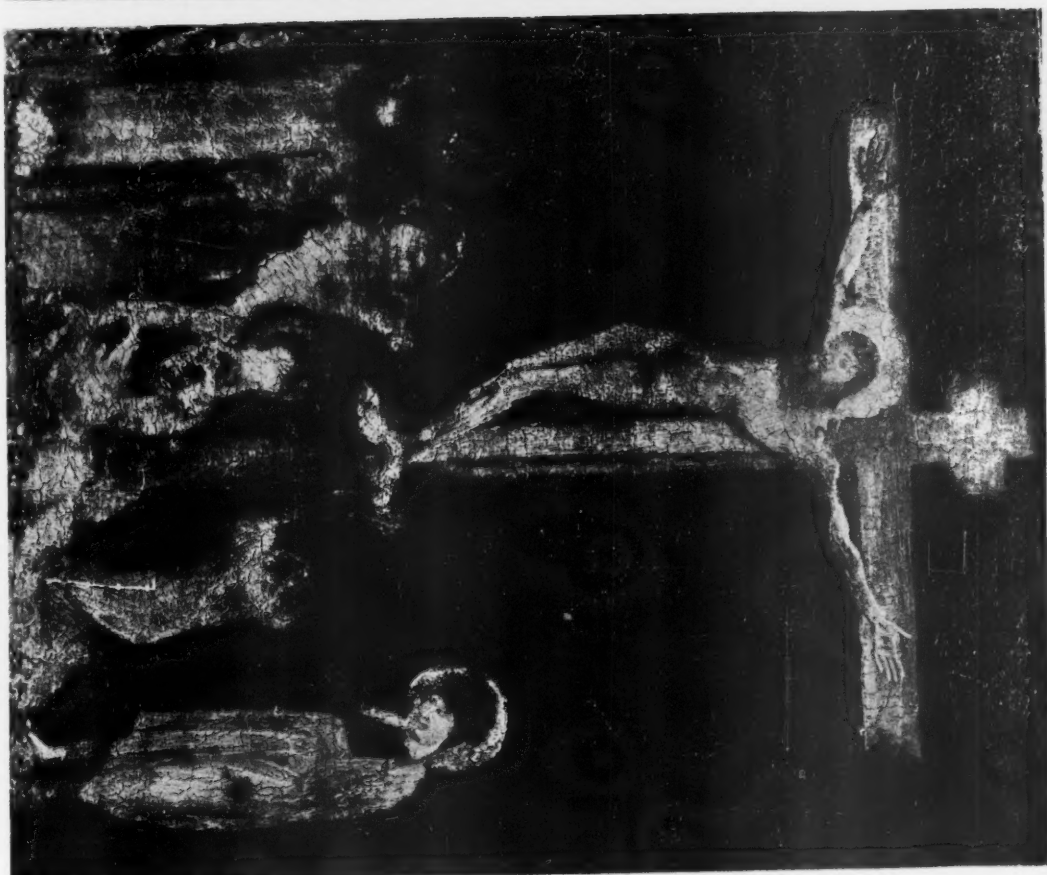


FIG. 3. SIENESE: CRUCIFIXION, THIRTEENTH CENTURY
R. Pinacoteca, Siena





RALPH EARL: HON. OLIVER ELLSWORTH AND HIS WIFE
The Avery Memorial, Wadsworth Athenaeum
Hartford, Connecticut

gallery and by the Evangelistary of the Baptistery of Padua.¹⁵ In every way this group is as distinct from Duccio's mature style as are the paintings related to the Madonna Rucellai.¹⁶ Never again does Duccio use the singularly Byzantine type represented by the Madonna in the Fogg Museum, by the Berne altarpiece, by the Madonna of the Franciscans, and the Crucifix in Siena. The method of painting in almost completely flat tones with white hatching found in all the pictures of this group is not encountered in the definitely recognized works by the master's hand. Although we may call these panels early Duccios, it seems almost more significant, at the sacrifice of separating these works from the painter's name, to establish the existence of this anonymous master of the Siena Crucifixion and the Madonna in Cambridge as a background for Duccio, the step between Guido and the painter of the St. Peter frontal and Duccio himself.

RALPH EARL

BIOGRAPHICAL AND CRITICAL NOTES

BY FREDERIC FAIRCHILD SHERMAN

Westport, Connecticut

Although we have no information as to where or from whom Ralph Earl received his first instruction in the art of painting I have discovered a clue which, if it can be verified, will, I believe, supply us the facts. In the "Connecticut Journal and New Haven Post Boy" of July 8th., 15th., and 22nd., 1774, appears the following advertisement:

"John Earll, Portrait painter hereby informs the public, that on suitable encouragement he intends to carry on his business in this town. He may be spoke with at Medad Lyman's where examples of his performance may be seen. He paints landscapes, coats of arms, &c. on the lowest terms. New Haven July 8, 1774."

It is reasonable I think to surmise that this John Earll was an itinerant artist, a distant relative of Ralph Earl's, and that upon the occasion of his visiting the vicinity of Worcester, Massachusetts, where Ralph lived as a boy, the latter intrigued by his performance, begged and received

¹⁵Toesca, P., *Storia dell'Arte Italiana*, III, Turin, 1927, Pl. IV.

¹⁶Suida, W., *Einige Florentinischer Maler aus der Übergangszeit vom Duccio in Trecento*, Jahrb. der K. Preus. Kunstsaml., Berlin, 1905, pp. 28 ff.

from him advice and instruction in the art of limning or portrait painting. The fact that our artist first appears in New Haven at about the time John Earll advertises points to the probability that he may have gone there to profit by further instruction and the advice of his early instructor. I am now endeavoring to verify the inferences I record and also to discover, if possible, paintings from the hand of this John Earll.

There has been considerable question as to the date of Ralph Earl's return to this country after his extended visit in England, where he studied with Benjamin West, exhibited at the Royal Academy and was made a member of that institution, his final contribution being to the exhibition of 1785, a Portrait of a Gentleman. As the original likeness of Baron Von Steuben, formerly the property of James Duane, the first mayor of New York City, is signed and dated, 1786, it is certain that he left England either late in 1785 or early in the latter year, when he painted this portrait in New York.

No record is available of any portrait painted in America prior to his study abroad which is either signed or dated and the inference is that all unsigned canvases are of the 1770's, painted in his 'twenties', and that the Mr. and Mrs. Timothy Dwight, which tradition assigns to 1777 are the last he executed here before sailing for England as a 'gentleman's servant', probably during that year, or perhaps in 1778. The inscription on the reverse of the William Carpenter picture at the Worcester (Mass.) Art Museum indicates that he was already working in England in 1779, though his first appearance as an exhibitor at the Royal Academy was in 1783, the year he was elected a member. The probability is that any unsigned canvas which he painted in America is of the 1770's, though a few, including the replica of the Baron Von Steuben given to General William North, a military aide of the sitter's; the Mr. and Mrs. Nicholas Masters of 1796 and that of the three Judson Canfield children of 1796, are all later works. The Eliphalet Dyer at the Connecticut Historical Society which is reputed to have been painted in England in 1763 by an English artist, and has also been attributed to Earl, is more likely a work by Joseph Steward of the 1770's. The Governor Oliver Wolcott, Sr. and that of his wife, Lorraine Collins Wolcott, both unsigned, which are reputed to have been painted in 1782 could hardly be of that year, as the Wolcotts were in this country and the artist in England at the time. In all probability they were painted in Litchfield, Connecticut, where the Wolcotts lived, in 1789, when he painted also their daughter Marianne.



RALPH EARL: MRS. ALEXANDER HAMILTON
The Museum of the City of New York



RALPH EARL: ESTHER BOARDMAN
Property of Mr. William S. Tyler



Soon after his return from abroad, probably in 1786, the artist was imprisoned for debt in New York City, where it seems he had undertaken to establish himself as a portrait painter without success. Alexander Hamilton is said to have befriended him in his trouble and to have persuaded some of his friends as well as his wife to sit to him for their portraits. As it was not until January of 1788 that he petitioned for relief as an insolvent debtor the presumption is inescapable that all his canvases dating from 1786 to that year were produced while he was incarcerated. On January 21 and again on January 28, 1788 he caused the following announcement to appear in the New York Morning Post and Daily Advertiser:

"Notice is hereby given, by the petitioning creditors of Ralph Earl, an insolvent debtor, that they do appear before John Wylley, Esq.; one of the Judges of the Mayor's court of the City of New York, at his office in Nassau Street, on Monday, the 28th instant, at ten o'clock in the morning, to shew cause, if any they have, why an assignment of the estate of the said Ralph Earl should not be made for the benefit of all his creditors, and the said Ralph Earl discharged, pursuant to the directions of an act of the Legislature of the State of New York, entitled, "An act for the Relief of Insolvent Debtors," passed the 13th day of April of 1786. Dated the 18th day of Jan. 1788."

RALPH EARL.

All of his American portraits dated 1786, the Baron Von Steuben and the replica, the Mrs. Alexander Hamilton of 1787 and all others of those years must have been painted during the period of his imprisonment. In 1788 he was again practising his profession in Fairfield County, Connecticut, which is conclusive evidence that some time in that year he secured the relief for which he had petitioned, and his release.

I am to say the least skeptical of his having made the four pictures of the historic scenes at Concord and Lexington at the time of their enactment from which Amos Doolittle made the engravings he advertised and published in New Haven, Connecticut, in 1775. There is no definite proof whatever that Earl was at Concord or Lexington at all when the events portrayed transpired, though his brother, Clarke Earle, marched in April 1775, to Cambridge, from Paxton, Massachusetts, in Captain Phineas Moore's Company. While it was certainly customary at the time for an engraver to letter on his plate the name of the artist from whose original his engraving was copied—and would have been

doubly certain to have been done in case the artist were a personal friend as Earl is said to have been—these engravings bear no mention of his name, nor did Doolittle mention it in his advertisement of them. Further than this we are told that these paintings were of very generous proportions and yet for a matter of over a century and a half there is no record of the actual whereabouts of even one of them at any specific date. It is certainly improbable that four large pictures of historic scenes representing the first engagements of the Revolution which were well known through reproduction in engravings could have so completely disappeared as to elude every effort to find them during all these years. Doolittle, who marched to Massachusetts from Connecticut with the Second Company of Governor's Foot Guards, and was present in person at the time the events he pictured transpired was certainly enough of a draughtsman to have been quite capable himself of producing the rather commonplace sketches from which his plates were later engraved.

J. W. Barber in 1831 in reprinting Doolittle's advertisement of his engravings, says "The above Prints were drawn by Mr. Earl, a portrait painter, and were engraved by Mr. Amos Doolittle. Mr. Earl and Mr. Doolittle were both members of the Governor's Guard, and went on to Cambridge," and adds "Mr. Doolittle is living . . . and from him the above information is obtained." The statement that Earl was a member of the Governor's Guard is incorrect, as Mr. R. T. H. Halsey has proven from the records and Mr. Doolittle's attribution to Earl of the original sketches for his prints may very well have been a conscious attempt to give added value to his engravings. Dunlap in 1834 says that Earl "as one of the governor's guard of militia, was marched to Cambridge, and soon afterward to Lexington, where he made drawings which were engraved by his companion, in arms, Mr. Amos Doolittle." The former statement is a repetition of Barber's. Tuckerman in 1867 repeats Barber and Dunlap, saying that he made drawings of the scenery in both places, and *outlined, perhaps*, the first historical compositions in America. I have italicized the two words. And finally H. W. French in 1879 says of Earl, "His principal work, and that which alone should make his name famous, is a series of four large paintings of these scenes."

That Earl was not without his imitators is obvious to anyone familiar with the work of Joseph Steward, 1750-1822, a preacher, who lived for many years in Hartford, Connecticut, and eked out his income by practising as a professional portrait painter in many towns and villages in the

western section of the state and more particularly in the vicinity of Hartford. His likenesses are mostly three-quarter seated figures pictured in an interior beside a window through which appears a landscape vista or with a background of curtain and book shelves. Four of his canvases at the Connecticut Historical Society at Hartford picture Jeremiah Halsey, 1743-1829; Richard Goodman, 1761-1845; Benjamin Boardman, 1731-1802 and Abigail Whitman, 1719-1795, all of Connecticut.

My particular interest at this time is to call attention among others, to three of the most attractive of Earl's three-quarter length seated portraits, the Aphia Ruggles Lane, the Esther Boardman and the Moses Seymour Jr. Looking at them I have been at a loss to understand the long neglect by art critics and art historians of a portrait painter of so considerable ability. With the single exception of Gilbert Stuart he seems to me to have outranked every one of his immediate contemporaries. Certain features of historic interest and value such as the accurate representation of the New England architecture of the period, the fashions of the time and the customary appearance of the interior of an eighteenth century residence, which one encounters in his canvases, is conspicuous for its absence from the portraits of his rivals.

His Baron Von Steuben and the Major Moses Seymour are two of the finest military portraits in costume ever produced in this country; his Major Daniel Boardman a full-length life-size figure that—as I have said before—ranks with the best of those by Stuart and Morse. Of the three-quarter seated figures there are a number like the Moses Seymour Jr. and the Philo Ruggles, which challenge comparison with the best of those painted by his contemporaries either here or in England.

No artist attempted more ambitious canvases, at least in America. His double portrait of Chief Justice Oliver Ellsworth and his Wife, of 1792, which measures six feet four inches in height and is seven feet and one inch wide, is a veritable masterpiece, not merely a huge picture. He had already painted in New Milford, Connecticut, a year or two previously, an even more ambitious life-size group of the Angus Nicholson Family, a canvas containing nine figures. While in comparison with the Ellsworth picture or any number of his other likenesses of obviously inferior quality, it is one of those magnificent failures which inevitably excite one's admiration.

The Moses Seymour Jr., of 1789, portrays a youth of engaging personal charm, with a winsome light in his clear, brown eyes, yellow or light golden hair and fair complexion who wears a gray coat, tan knee-

breeches, white stockings and ruffled lace frill and cuffs and holds a mahogany bone-capped cane. Seated out-of-doors in a landscape setting it is a likeness of unforgettable beauty. Moses Seymour Jr. was the son of Major Moses Seymour of Litchfield, Connecticut, whose portrait the artist painted the same year. Major Seymour was a Revolutionary officer and participated in the Battle of Long Island, the attack of Fort Washington and the Battle of Bemis Heights. Later he was a member of the Connecticut House of Representatives for sixteen sessions.

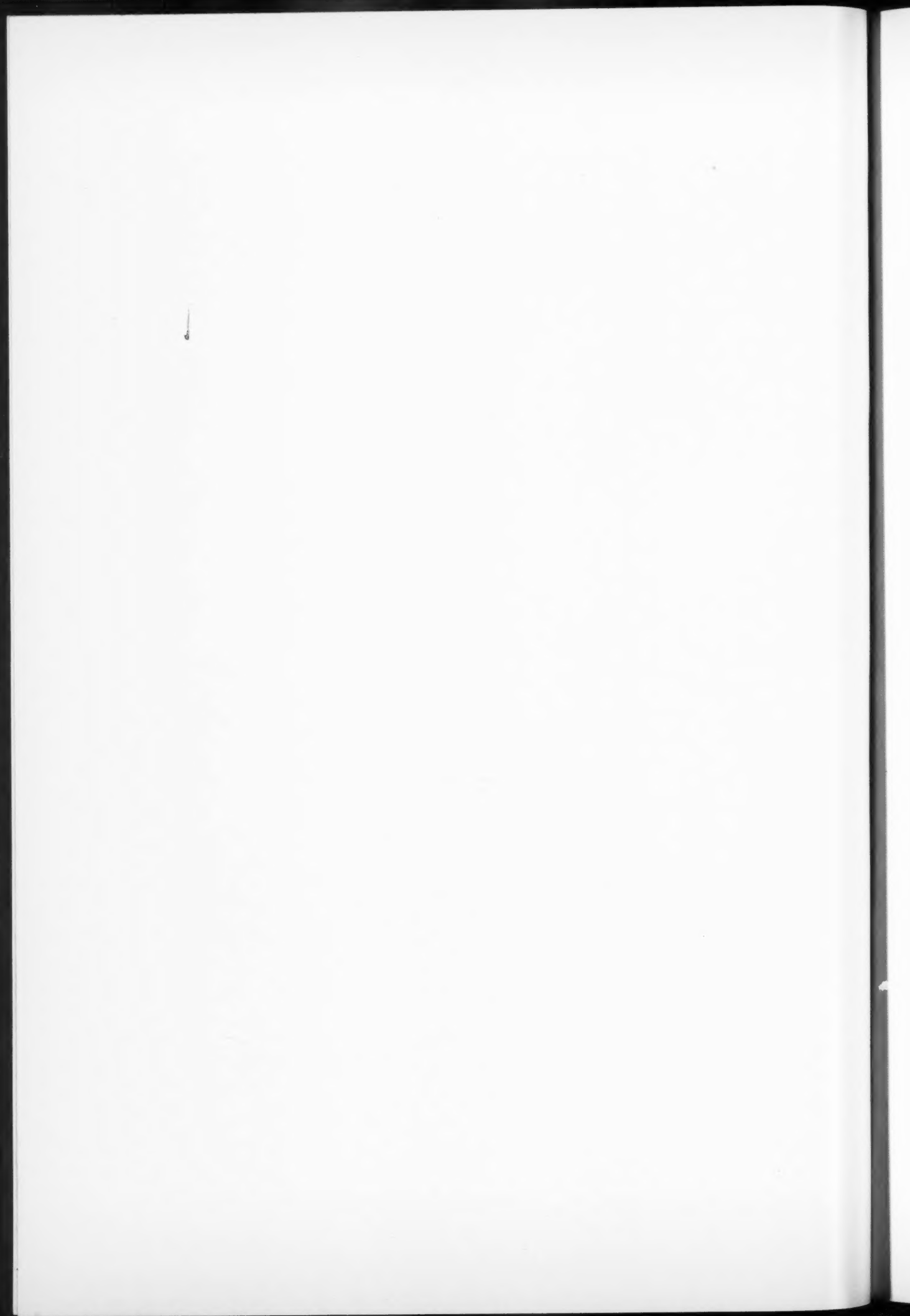
The Esther Boardman, 1762-1851, of the same date, pictures again a sitter out-of-doors, this time a young matron whose more serious mien gives the work a certain dignity. The composition is one of conspicuous distinction and raises the effect of the canvas to a level of high aesthetic merit. He never compassed anything of the kind more successful than the painting of her headdress with the black bandeau and the ostrich feathers, a single white plume in the center in front. Her personal beauty is not lessened by her pensive, remote, expression. Esther Boardman was the daughter of Deacon Sherman Boardman of New Milford, Connecticut, and her parents and her brothers, Major Daniel and Senator Elijah were all painted by Earl. Deacon Boardman was a prominent citizen of New Milford and from 1802 until his death in 1814 the wealthiest man there. During the Revolution he was a Major of the town militia.

The Aphia Ruggles, (Mrs. Jared Lane) 1755-1818, painted in 1796 in New Milford, portrays a society dame of the day in costume, a very effective cream colored gown, which is a veritable tour-de-force of technical proficiency as a matter of mere painting. She holds a fan in her lap and looks toward the observer with an expression of satisfied human understanding of her spiritual kinship with the social elect. There is no intimation in her look however of any feeling of superiority to others and therefore the likeness intrigues and does not repel. Aphia Ruggles was the daughter of Captain Lazarus and Hannah Bostwick Ruggles. Her father was first a farmer and later the proprietor of an Iron Works in the Still River district, just south of New Milford. His portrait and his wife's were painted in 1794 by Richard Jennys.

The companion portraits of Nicholas Shelton and Tamar Taylor Masters, unsigned, but painted in New Milford in 1796, have a notable appearance of unstudied ease as to pose, a sensible attractiveness of expression in the faces and a muted harmony of chromatic improvisation in execution that are incontrovertible evidences of mastery in painting and especially I think in portraiture. Unassuming in general aspect their



RALPH EARL: GENERAL BARON VON STEUBEN
*The General North replica of the original James Duane portrait, signed and
dated "R. Earl Pinx 1786"*



appeal grows upon acquaintance until in the end the spectator surrenders almost completely to their kindly response to his or her continued interest. There is a noticeable lack of the artist's customary detail; nothing save a cloth covering on the table where her arm rests and a book in her left hand resting in her lap, a fringed curtain draped behind her. He is shown in an upholstered chair beside a window where one sees the usual landscape, a fringed curtain at his back and a folded note sheet in his hands, resting in his lap. Jewellery and furnishings are conspicuous for their absence and the pictures appear to gain in aesthetic appeal as well as in human interest because of their absence.

In the William Gilliland of 1789, presumably painted in New York, one encounters a type of portrait unusual for Earl. Instead of the customary interior or out-of-door setting the figure is painted against a flat background of neutral hue in sympathy with the general color scheme of the figure. The severe simplicity of this style in portraiture, centering the attention upon the figure and in a more particular sense upon the face, precludes the possibility of any but a great master—like a Rembrandt or a Titian—achieving in it such an apotheosis of characterization as in the nature of the case is necessary to its complete success. In likenesses which in part at least rely upon inessentials of detail for a measure of their interest the requirements for success do not so far transcend the capabilities of competent painters who, however, are neither great technicians or acknowledged geniuses. Earl manages to invest this likeness with only a semblance of living reality. The sitter does not live in his representation. And, as though he were conscious of his failure to bring the figure to life, the artist seems almost to have tried to hide his failure in an unaccustomed sobriety of coloring which prejudices whatever claim the picture might have to the attention of the observer.

Several of the portraits generally assigned to Ralph Earl are in reality the work of his younger brother James who also studied in England, where he exhibited at the Royal Academy. Returning to the United States, his ship was blown off her course and finally docked at Charleston, South Carolina, where James Earl settled and practised his profession. The Edward Rutledge, a signer of the Declaration from that state, and the Martha and Elizabeth Paine, which is said to have been painted in Charleston, are certainly by James Earl and prove him to have been quite as capable an artist as his older brother, which one might suspect from the fact that he studied in England where he also had the distinction of having his pictures hung in the exhibitions of the Royal Acade-

my. It is not likely however that he painted many portraits after his return to this country for shortly thereafter he died of yellow fever in one of the periodic outbreaks of the time.

It has been frequently stated in print that Earl signed his canvases indiscriminately 'Earl' and 'Earle'. Examination of over forty of his signed portraits—all that I have recorded to date—reveals but one signed 'Earle', that of his cousin, Thomas Earl, the revolutionary gun-smith. The lettering of the signature on this likeness varies so decidedly from that on all the others—where it is practically identical—that I am satisfied it is not an autograph but more likely a much later addition, perhaps by a member of his immediate family. The picture has every appearance of having been painted many years prior to the date on the canvas, 1800. It is not probable that he would have signed a portrait of his cousin, Thomas, in this way for both he and Ralph, the painter, spelt the name, 'Earl.' The artist's father and at least one of his brothers, Clarke, spelt the name with the final 'e', and one or another of them might have signed the canvas, perhaps after Ralph's death.

AN IMPRESSIVE SIENESE FRAGMENT

BY JEAN LIPMAN

New York City

The fine star-shaped panel in the collection of Julia Munson Sherman is not the work of any known Sienese artist, but, iconographically and stylistically, it suggests a relationship with the art of Pietro Lorenzetti. It appears to have been painted about or shortly after the middle of the Trecento by an artist who, deriving eventually from Duccio, adhered to the tradition of the Lorenzetti as against that of Simone Martini, and who was specifically influenced by Pietro Lorenzetti.

The panel was originally the upper terminal of a great painted Crucifix, such as the one by Pietro Lorenzetti in S. Marco at Cortona.¹ In this Crucifix the top terminal is a star-shaped panel on which, as in ours, is painted the Christ raising His hand in blessing. In both panels the bust-length Christ is presented frontally against a gold background, and the whole is surrounded by a heavily molded star-shaped frame.

Our panel is in an excellent state; it has not been retouched,² and has suffered relatively little through age and cleaning. The slight fading of the

¹Cf. E. T. De Wald in *Art Studies*, VII, 1929, opp. p. 146.

²With the exception of the hand, where a crack has been repaired.



CHRIST BLESSING
BY A SIENESE PAINTER OF THE TRECENTO
Property of Julia Munson Sherman



colors³ and rubbing down of the surface must, however, be taken into consideration; for this softening of effect tends to obscure the energetic plastic style which characterizes the painting.

As in almost all the painting of this period in Siena the panel reveals traces of Simonesque influence, but as a whole it definitely belongs to the Lorenzetti tradition within fourteenth century Sienese painting. It is characterized by all the important elements which distinguish the style of the Lorenzetti from that of Simone Martini: sculptural bulk and breadth as opposed to exquisite linear patterning, strenuous plastic modelling rather than subtle modulation of tone, static and stocky as against mobile and elongated forms, a firm, compact glance instead of a vaguely melancholy lyrical expression.

Our painting differs radically from the typical works of Simone and his immediate followers such as Lippo Memmi and Barna, and from his more distant followers as well. Three paintings representing the Christ Blessing by painters of the School of Simone Martini—in the Douai Museum, the Pinacoteca Vaticana in Rome and the Museo Nazionale in Naples—provide excellent contrast with our panel. In the Simonesque representations there is more linear emphasis on the silhouette and a softer, less vigorous modelling. The figure and face of the Christ are more elongated. Even the fingers are longer and more slender, and the garments are less bulky. In the face there is a smoother revolution of plane, with less plastic projection of the individual features. The flesh is softer, and the bony structure is less emphasized. The mouth is narrower, the eyes more elongated, the nostrils and the bridge of the nose less marked. The expression is gentler and more lyrical.

The style of our panel is essentially different from that of Simone Martini. And although there are discrepancies in the figure-style, the basic style of the panel is closely related to that of Pietro Lorenzetti. There is the compact and stable design, the sculptural bulk and breadth of form, the strong modelling, the dense, solid flesh, the firm, restrained expression. The panel, moreover, is specifically relatable to a certain work of the middle of the Trecento executed by an anonymous Sienese Master who was influenced chiefly by Pietro Lorenzetti. This work is a polyptych in the Pinacoteca in Borgo San Sepolcro representing the Resurrection. The central figure, the Christ rising from the tomb, is very close in style and type with the Christ in our panel. The plasticity and chiaroscuro are essentially similar in the two figures, as are the bodily

³The mantle is greenish blue, the tunic rose, the hair and beard brown, the flesh rosy over a green underpaint.

and facial proportions. There are the same broad shoulders and necks and the same rounded fingers in both figures. In both faces there is a strenuous breaking into the surface by the plastic projection of the strongly built nose and by the recession of the eye sockets. In both the bony bridge of the nose is emphasized, the eyes are set close together, the eyebrows are short and heavy, the nostrils are spreading and strongly marked, the mouth is firm, the hair is massive, and the high cheek-bones are accentuated by the beard and the shadows under the cheeks. The shape and treatment of each of the features, the tonal range within the face and the very expression are remarkably similar in the two representations. The Sienese Master who painted our interesting star-shaped panel, like the Master of the Borgo San Sepolcro Resurrection, was active during the middle of the Trecento and was predominantly influenced by Pietro Lorenzetti, that great representative of the plastic trend within Sienese painting.

FOUR UNPUBLISHED PORTRAITS BY RICHARD JENNYS

BY FREDERIC FAIRCHILD SHERMAN

Westport, Connecticut

Richard Jennys signed himself 'Richard Jennys Jr.' on his mezzotint engraving from his oil portrait of the Rev. Jonathan Mayhew, D. D., his earliest known work, probably painted in the 1760's. Dunlap says that "while in this country he resided altogether in Boston." As a matter of fact he spent considerable time in the West Indies, advertised in 1783 and 1784 in Charleston, South Carolina, and executed likenesses in New Milford, Connecticut in 1794 and 1799 and in the nearby village of Brookfield in 1798.

If, as stated in a footnote in the Bayley-Goodspeed edition of Dunlap (1918) his father was a notary in England, used a seal with the arms of the Jenney family and died in 1768, the Mayhew portrait and mezzotint from it must have been produced prior to that date as is proved by the signature. The same footnote in the Bayley-Goodspeed book says that "Besides following the profession of portrait painting" he "was a dealer in dry goods, as appears by his advertisement in the Independent Chronicle, 3 September 1777", and adds that "He was still in Boston in 1783, but we find no record of him after that year."

He left Boston some time prior to October of that year and on the 31st of that month was in Charleston, South Carolina, where he advertised as follows in the South Carolina Weekly Gazette:

Richard Jennys, Portrait Painter, Just arrived from the Northward, Begs Leave to inform the Gentlemen and Ladies of this City and State, that he purposes following the Business of Portrait Painting, in its various branches; and as he has followed that Business at the Northward, and in the West-Indies, with considerable success, he flatters himself to be able to give satisfaction to all those who may think proper to make trial of his Abilities. He may be heard of, and his Terms known, by applying to Messrs. Cudworth, Waller & Co. at their Auction Room, Broad-Street, No. 92.

Before 1783 he must have visited the West Indies and practised his profession there. He remained in Charleston certainly until the summer of 1784 for on July 15th of that year he placed this announcement in the South Carolina Gazette:

Richard Jennys, Begs leave to acquaint the Gentlemen and Ladies of this City and State that he continues the Business of Portrait Painting, (chiefly in Miniature) at the house of Mr. Benjamin Cudworth, No. 3, Cumberland Street.

Though he emphasizes here his work as "chiefly in miniature" no ivory from his hand has yet been discovered.

The portraiture of Jennys presents definite characteristics that distinguish it from that of other artists of his time and a scheme of coloring that is highly individual. Heads he drew with exactitude and faces he painted with an economy of detail that found ample justification in an exploitation of determining forms which give them a really sculptural quality. This exploitation of form invests his likenesses with a look of vigor and vitality in contradistinction to the more ingratiating style of those artists who employ a more photographic method with its consequent inclusion of inessential detail. One cannot but admire the manner in which he utilizes the dominant characteristics of a face—the mass of a forehead, curve of a cheek, structure of a nose or a chin, and with them builds up an impressive presentment of individuality.

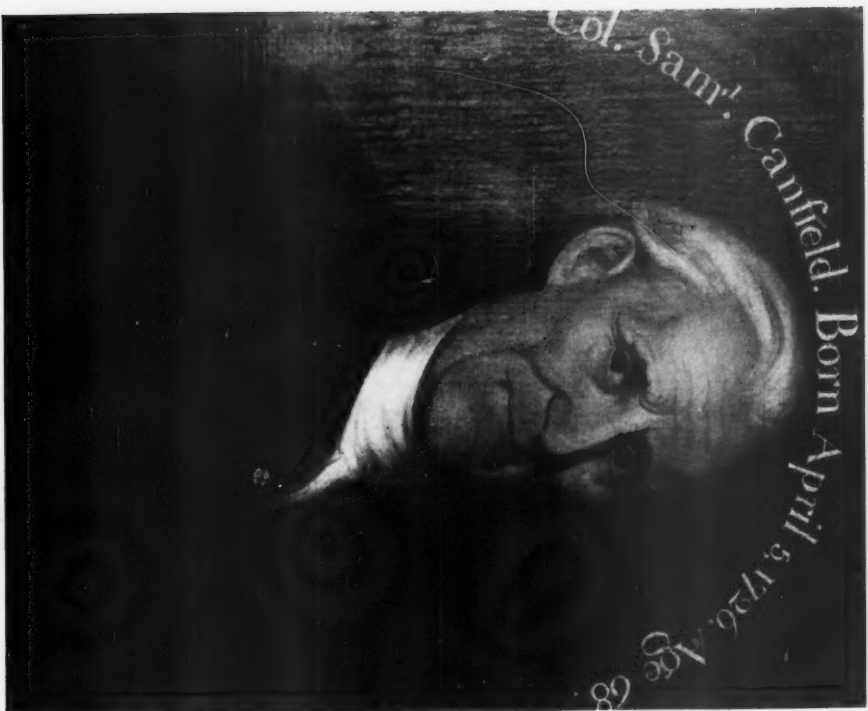
Too much credence should not be given, I believe, to the records of the artist's parentage mentioned above. The Jenney family was already settled in America as early as 1685 and a Richard Jennings (another

spelling of the painter's name) came from Barbadoes in the West Indies to New London, Connecticut, in 1676. Our artist might very possibly be descended from the latter. The fact that in advertising in Charleston he says that he had practised his profession "in the West Indies" may be assumed to indicate that he probably had family connections there—which would account for his going there, for certainly at the close of the eighteenth century there was no considerable demand for works of art, even in the field of portraiture, in that locality.

I have already reproduced in the pages of this magazine nine of Jennys' portraits. I am adding herewith four more which—with the exception of the early Rev. Jonathan Mayhew—probably the first likeness he painted in this country, known to us today only through his mezzotint from the original canvas, constitute all his product discovered to date.

All of these portraits I have discovered through knowledge of his palette, technic and customary style as exemplified in the signed and dated Hawley likenesses, which I formerly owned; and several of them have revealed the artist's signature upon examination, on the back of the canvas. His product has certain individual and inescapable characteristics. As no works appear in my list from the early Mayhew portrait of 1765 or 66 to the first New Milford canvases of 1794, and he is known to have practised in the interim in Charleston and perhaps in the West Indies, it is presumable that a number of his works remain unidentified in those places and especially in Charleston, where he advertised in 1783 and again in 1784. His portraits have a definite resemblance to those of William Jennys (perhaps a relative) who painted several likenesses in the vicinity of Stratford, Connecticut, in 1795. They differ from them notably, however, in coloring, the latter artist's being generally somewhat lighter in effect and somewhat higher in key. Certain of his canvases like the Betty Bostwick, her face admirably framed in her long curls and the straight bang across her forehead, the unforgettable effigy of Ithamar Canfield, dominated by the irascible nature of the sitter, and the quiet dignity of the Reuben Booth, convince one that he was an artist of considerably more than ordinary talent who deliberately chose a sculptural style to emphasize those definite forms which are the incontrovertible marks of individual character. The success of his method may in a way be measured by the manner in which his likenesses reveal the people he pictured.

The companion portraits of the Samuel Canfields and the Lazarus Ruggles which are now reproduced were painted in New Milford, Con-



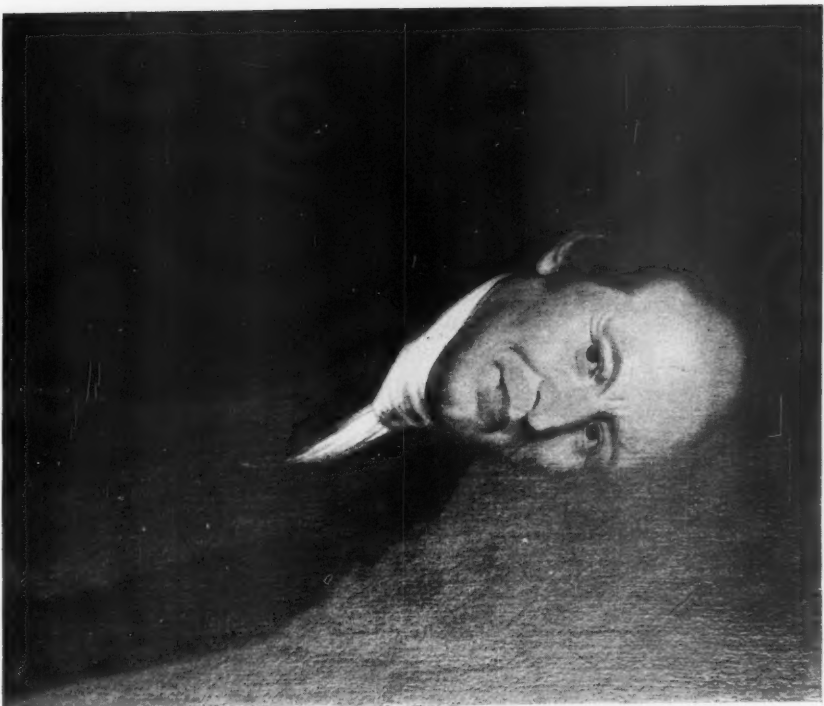
COLONEL SAMUEL CANFIELD
By Richard Jennys

The Litchfield (Conn.) Historical Society



ELIZABETH JUDSON
By Richard Jennys





LAZARUS RUGGLES
By Richard Jenney

Property of Mrs. Edward P. Sharrells



HANNAH (BOSTWICK) RUGGLES
By Richard Jenney



necticut, where the sitters lived, probably in 1794. He never surpassed them in convincing transposition of facial evidence of individual character. No one need resort to printed record of their lives and doings to know what manner of men and women they were. It is plainly to be seen, carved by the inexorable hand of experience, in the figuration of their faces. The likeness of Captain Lazarus Ruggles is a powerful presentation of a commanding personality. The penetrating glance, determined chin and almost savage curl of the nose, like a hawk's beak, acquaint one with a character of dominating power and compelling force.

Captain Lazarus Ruggles, the fifth child and third son of Captain Joseph and Rachel Tolls Ruggles, born October 29, 1730, married Hannah, daughter of Ebenezer and Rachel Bunnell Bostwick of the adjacent village of Brookfield, September 3, 1754. He was at first, about 1760, a prosperous farmer and in 1775 purchased a large tract of land in the Still River district, just south of New Milford, afterward called Lanesville, where he erected an Iron Works. From his farm and the Iron Works he derived a comfortable income, sufficient for the needs of a family that included thirteen children and to provide the latter such education and cultivation as to place them in the ranks of New Milford society. Two of his children, Aphia, whose name is spelt Apphia in the family bible, and Philo, the second son, were painted by Ralph Earl. Captain Lazarus died May 6, 1797. His widow, Hannah, died in Poughkeepsie, N. Y. November 17, 1812.

Colonel Samuel Canfield, son of Samuel and Abigail Canfield of New Milford, born April 5, 1726, married Elizabeth Judson of Woodbury, Connecticut, June 5, 1755. He was an officer in the Revolutionary army and served under General McDougall as a Colonel at West Point. Later he was a Judge of the General Court and in 1797 stood at the head of the tax-list of the town. His son Ithamar was painted by Jennys the same year he painted the Samuel Canfield likenesses, 1794. It also is an outstanding example of the artist's style. The Mrs. Canfield (Elizabeth Judson) and the Mrs. Elisha Bostwick (Betty Ferris) are the two finest of all his likenesses of women, the former picturing one at sixty-two and the latter one at exactly half that age.

Several years ago I came upon a lithographic reproduction of a portrait of Mrs. Ruth Patten, 1740-1830, published in 1834 as a frontispiece to the "Memoirs of Mrs. Ruth Patten of Hartford, Conn." which is evidently from an oil portrait that has every appearance of having been painted by Jennys. If so it presumably was painted in Hartford in the

early 1790's, prior to the New Milford and Brookfield pictures. Mrs. Patten, Ruth, daughter of the Rev. Eleazer and Sarah Wheelock of Lebanon, Connecticut, born March 4, 1740, married the Rev. William Patten of Halifax, Plymouth County, Massachusetts, June 9, 1758, and died December 5, 1831. Her mother was a daughter of the Rev. John Davenport of Stamford, Connecticut, perhaps a relative of Abraham Davenport of that town, long a judge of the Connecticut courts, whose portrait Ralph Earl painted in 1788.

LIST OF PORTRAITS BY RICHARD JENNYS

- 1 REV. JONATHAN MAYHEW, 1720-1877. Painted in Boston, Massachusetts, before 1768. Engraved by Jennys in mezzotint. *Present whereabouts of the portrait unknown.*
- 2 REUBEN BOOTH, 1739(?) - 1800.—Canvas. 24 by 20 inches. Signed and dated on reverse. Painted in New Milford, Connecticut in 1794. *Property of Miss Ruth Booth.*
- 3 SARAH (HINE) BOOTH, 1745-1834. Wife of Reuben Booth.—Canvas. 24 by 19 inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *Property of Miss Ruth Booth.*
- 4 COL. SAMUEL CANFIELD, 1726-1799.—Canvas. Relined. 24 by 19 inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *The Litchfield Historical Society.*
- 5 ELIZABETH (JUDSON) CANFIELD, 1732-1801. Wife of Col. Samuel Canfield.—Canvas. Relined. 24 by 19 inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *The Litchfield Historical Society.*
- 6 ISAAC HAWLEY, 1756-1839.—Canvas. Relined, 29¾ by 24½ inches. Inscribed on reverse (covered by relining) "Isaac Hawley's Portrait. Aged 42. Richd Jennys Pinxt. Novemr. 5th 1798." Painted in Brookfield, Connecticut, in 1798. *Property of Mr. Hanford McNider.*
- 7 TAMER HAWLEY, 1767-1805. Wife of Isaac Hawley.—Canvas. Relined. 29½ by 24 inches. Inscribed on reverse (covered by relining) "Tamer Hawley. Aged 31. R. J. pinx. 1798." Painted in Brookfield, Connecticut, in 1798. *Property of Mr. Hanford McNider.*

- 8 ITHAMAR CANFIELD, 1764-1848. Son of Col. Samuel Canfield.—Canvas. Relined. $25\frac{3}{4}$ x $21\frac{1}{4}$ inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *Property of Mrs. Frederick Mygatt.*
- 9 CAPTAIN LAZARUS RUGGLES, 1730-1797.—Canvas. Relined. 25 by 21 inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *Property of Mrs. Edward P. Sharretts.*
- 10 HANNAH (BOSTWICK) RUGGLES, 1736-1797. Wife of Capt. Lazarus Ruggles.—Canvas. Relined. 25 by 21 inches. Unsigned. Painted in New Milford, Connecticut, in 1794. *Property of Mrs. Edward P. Sharretts.*
- 11 LIEUTENANT ELISHA BOSTWICK, 1748-1834.—Canvas. $27\frac{1}{2}$ by 20 inches. Unsigned. Painted in New Milford, Connecticut, in 1799. *The New Milford Historical Society.*
- 12 BETTY(FERRIS)BOSTWICK, 1768-1834. Wife of Lieutenant Elisha Bostwick, —Canvas. $27\frac{1}{4}$ by 20 inches. Unsigned. Painted in New Milford, Connecticut, in 1799. *The New Milford Historical Society.*
- 13 JARED BOSTWICK, 1787-date of death unknown. Son of Lieutenant Elisha and Betty Ferris Bostwick.—Canvas. 10 by $7\frac{3}{4}$ inches. Unsigned. Painted in New Milford, Connecticut, in 1799. *The New Milford Historical Society.*
- 14 BETSEY ANN BOSTWICK, 1792-1851. Daughter of Lieutenant Elisha and Betty Ferris Bostwick.—Canvas. 10 by $7\frac{3}{4}$ inches. Unsigned. Painted in New Milford, Connecticut, in 1799. *The New Milford Historical Society.*
- 15 RUTH WHELOCK PATTEN, 1740-1830. Daughter of the Rev. Eleazer and Sarah Wheelock of Lebanon, Connecticut. Probably painted in the 1790's in Hartford or Lebanon, Connecticut. (This portrait is attributed to Jennys on the evidence of a small lithographic reproduction of the original painting found in the "Memoirs of Mrs. Ruth Patten of Hartford, Conn." Hartford. 1834. *Present whereabouts of the portrait unknown.*

UNRECORDED EARLY AMERICAN PORTRAIT PAINTERS

- BERTOLL, W. T.—An artist of mediocre ability by whom I have seen a single likeness. Evidently picturing a seafaring man, who holds a red leather covered telescope. On canvas, about 28 by 20 inches, it is signed and dated at the lower left, "W. T. Bertoll 18—", the last two numerals now illegible.
- BOND, C. V.—This painter, who presumably was practising before 1850, painted a portrait of a Prof. Ayers, which is inscribed on the back, "C. V. Bond, Brooklyn, Long Island, 1852."
- BUNDY, H.—In September, 1934 I examined at Windsor, Vermont, portraits of an unidentified man and his wife by this artist. The latter was fully inscribed on the back of the canvas, "H. Bundy Painter Claremont Sept. 1846." Both likenesses were on canvas, 28 by 24 inches. I came upon another of his portraits in Deerfield, Mass., from which I gather he was an itinerant artist who worked in the locality from about 1840 to 1860.
- CODMAN, William P.—I examined in Ansonia, Conn., in September, 1934 a rather well painted portrait in bust length of an unidentified young lady by this artist, signed and dated on the back of the canvas, at the top, "Wm. P. Codman Pinxt 1822." It measured 26 by 20 inches and was well painted and in excellent condition.
- DOUGAL, W. H.—A small oval bust portrait of Abraham Lincoln, signed with the initials W D and dated '65, sold at auction in New York in January of this year, I believe was painted by this artist, an engraver who was employed in the Treasury Department in Washington in 1835. He presumably continued to reside in that city, where he evidently painted from life this excellent likeness.
- DUBOIS, Samuel F.—Born toward the end of the 18th century, this artist began his career as a carriage painter in Doyleston, Penn., and later became a really competent portrait painter. I am acquainted with two of his works, a Self Portrait, 24 by 20 inches, signed and dated on the back, "Portrait of Samuel F. DuBois painted by himself. July 1830" and his likeness of James Latta, 19 by 15 inches, inscribed on the back, "James Latta Esq. By S. F. DuBois."
- PRIOR, M. B.—A native portrait painter of the first half of the 19th century who painted likenesses of a Mr. and Mrs. Ford of South Paris, Maine. These pictures are on canvas, 30 by 25 inches, inscribed on the back, "Painted from nature by M. B. Prior 1834."
- TWITCHELL, Asa W.—This artist, a prominent portrait painter of his day, born in 1820, has unaccountably been overlooked by all recent compilers of dictionaries of artists. He painted many of the governors of New York State and an excellent half-length of Abraham Lincoln. He was an honorary member of the National Academy and died in 1904.
- WIGGIN, A. J.—In 1934 I examined at the General Montgomery house in New Hampshire signed portraits by Wiggins of Frank and Agatha Hill, both on canvas, 24 by 20 inches. The latter was inscribed on the back, "Painted by A. J. Wiggin South Boston 1876."



FIG. 1. FRANS HALS: PIETER JACOBZ OLYCAN
Ringling Collection, Sarasota, Florida



FIG. 2. FRANS HALS: PORTRAIT OF A GENTLEMAN
Collection of Hon. Andrew W. Mellon, Washington, D. C.